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*"His Master's Voice"*

**"His Master's Voice"**

**NEW RECORDS**

**NOVEMBER**

**1913**

"His Master's Voice"

# 'His Master's Voice' RECORDS



NOVEMBER 1913

12-inch Records, 5s. 6d.; 10-inch, 3s. 6d.

## Orchestral

*Two more enthralling Bizet numbers*



Conducted by LANDON RONALD

12-inch Records, 5s. 6d.

0828

### "L'Arlésienne Suite"—Prelude and Minuet (2nd Movement)

*Bizet*

**L**AST month we had the stirring "Farandole" from Part IV of Bizet's symphonic masterpiece. The records here offered present the Prelude and Minuet that together make up Part II and the slow movement, Part III.

It is safe to say that these two records are *perfect* examples of orchestral playing and recording; they are up to the very highest standard of New Symphony Orchestra reproductions. Mr. Landon Ronald has drawn the very soul from his accomplished organisation.



The Prelude is delivered *allegro deciso*, and is based upon the strongly rhythmic melody in the minor mode—the theme that struck one so markedly in the “Farandole” and which runs through the whole Suite. The rich orchestration here and in the Prelude gives play to the artists’ perfect *ensemble*.

The Menuetto is rendered with extreme brilliance and clarity, showing off sectionally the talents of the renowned orchestra.

The suavely-flowing wind passages are punctuated by brusque string phrases of a dramatic trend, the interest being quickened almost to the last. The concluding strains are given *pianissimo*. (Speed 78)

## 0837 “L’Arlésienne Suite”—Adagietto for Strings

*Bizet*

THE Adagietto earns for itself a place unique in music. The devotional effect of this record must touch all who have the good fortune to hear it—one’s feelings, as one sits attentive to the rendering, are touched as by a great organ in a vast cathedral.

The orchestration, remarkably rich and sonorous, is for strings *alone*. The movement alternates in character between the reverie and the hymn; the opening bars—



grip the attention at once. The tone of the rendition is heaven-like. The New Symphony Orchestra and Landon Ronald are here inspired. (Speed 77)

There is a very beautiful record of this Adagietto as a 'cello solo, by Mr. W. H. Squire (with organ accompaniment). (No. 07867, 12-inch, 5s. 6d.)



# "His Master's Voice"

## Ballads

*McCormack sings an old favourite with splendid effect*

**Mr. JOHN McCORMACK**  
(Tenor)

(With Orchestral Accompaniment)

10-inch Record (Violet Label), 4s. 6d.

4-2382

**Say au revoir, but not good-bye**

*Kennedy*



**John McCormack**

THE fulsome measures of "Say au revoir, but not good-bye," that haunting old favourite, are delivered in McCormack's most mellow tones. The song is one that will remain popular for many a long day, and the singer here could not be excelled. The refrain is breathed with passionate earnestness, and the record is one that will make a deep impression on every listener. The orchestral accompaniment is strikingly beautiful and the general *ensemble* perfect. A record that will appeal to everybody. (Speed 79)

Say au revoir, but not good-bye,  
For parting brings a bitter sigh,  
The past is gone, tho' memory lives,  
One clinging heart the future gives.  
Our duty calls, love must not lead,  
What might have been, had fate decreed,  
'Twere better far had we not met,  
I loved you then, I love you yet.  
Say au revoir, but not good-bye,  
The past is dead, love cannot die,  
'Twere better far had we not met,  
I loved you then, I love you yet.

The waters glide, the oars lie still,  
A rippling wave, a word that will,  
Where angels fear, fools dare to tread,  
Shall live for years, the past is dead.  
This one good-bye must be our last,  
The word is spoke, the die is cast,  
But still my heart throbs wild with pain,  
But tho' we ne'er shall meet again—  
Say au revoir, but not good-bye,  
The past is dead, love cannot die,  
'Twere better far had we not met,  
I loved you then, I love you yet.

*Published by T. S. Kennedy, Manchester*



*Sentimental ditty rendered in dulcet tones*



**Mr. JOHN HARRISON (Tenor)**  
(With Pianoforte Accompaniment)

10-inch Record, 3s. 6d.

**4-2385 Drink to me only with  
thine eyes**

*Hullah*

**B**EN JONSON'S "Old English ditty" has come through the ages with unwaning popularity. The simple yet plaintive measure is admirably suited to the art of our favourite tenor, Mr. John Harrison, who lavishes his loveliest notes upon the song. The simplicity and sentiment of this favourite air are brought out in exquisite fashion by the delightful singing of the present artist, and no better rendering indeed could be imagined. (*Speed 80*)



Photo.

Ruskin, Melbourne

**John Harrison**

Drink to me only with thine eyes,  
And I will pledge with mine,  
Or leave a kiss within the cup,  
And I'll not ask for wine;  
The thirst that from the soul doth rise,  
Doth ask a drink divine,  
But might I of Jove's nectar sip,  
I would not change for thine.

I sent thee late a rosy wreath,  
Not so much hon'ring thee,  
As giving it a hope that there  
It could not wither'd be.  
But thou thereon didst only breathe  
And sent'st it back to me;  
Since when it grows, and smells, I swear,  
Not of itself but thee.

(Ben Jonson)

*Published by Joseph Williams, Ltd.*



# "His Master's Voice"

*Enchanting number by the universal favourite*

**Mr. HUBERT EISEDELL (Tenor)**  
(With 'Cello and Pianoforte Accompaniment)

12-inch Record, 5s. 6d.

02492

**Angels guard thee**

*Godard*



THE celebrated "Berceuse de Jocelyn" is perhaps the best-known example of cloying melody and haunting harmony in music to-day. The vast number of admirers of Mr. Hubert Eisdell's individual art will be prepared for a treat of an unusual order when an Eisdell record of "Angels guard thee" is offered; the popular light tenor has scored a triumph equal to any of his previous ones in this exquisite number. From the dreamy opening bars in which 'cello and piano combine with lovely effect, the pure fresh voice of the soloist ripples on, phrasing the placid measures with perfect artistry; nothing could be more appealing, more truly human than his golden notes in the passage:—



Photo

Holman & Paget

**Hubert Eisdell**

Angels guard thee, sweet love, till morn.

The combination of voice, 'cello and piano is beautifully balanced throughout, and the record has a lasting charm that will endear it to all lovers of inspired singing and playing. (*Speed 77*)

Beneath the quiv'ring leaves, where shelter comes at last,  
All sadness sinks to rest, or glides into the past;  
Her sweet eyes prison'd now in their soft silken bars,  
O! my love, calm she sleeps beneath the trembling stars.

Ah! wake not yet from thy repose,  
A fair dream spirit hovers near thee,  
Weaving a web of gold and rose,  
Through dreamland's happy isles to bear thee!  
Sleep, love, it is not yet the dawn,  
Angels guard thee, sweet love, till morn!

Far from the noisy throng by song birds lull'd to rest,  
Where rock the branches high by breezes soft caress'd;  
Softly the days go on by sorrow all unharm'd,  
Thus may life be to thee a sweet existence charm'd.

(S. J. Reilly)

*Words printed by kind permission of the publishers, Metzer & Co.*



# NEW RECORDS

*Another celebrity makes his bow*  
**Mr. EDMUND BURKE (Baritone)**  
 (With Pianoforte Accompaniment)

12-inch Record, 5s. 6d.

02491

**My Dark Rosaleen**

*Needham*



**Edmund Burke**

**T**HE well-known concert and operatic baritone, Mr. Edmund Burke, made his operatic début in 1906 in France, and first appeared at the Royal Opera, Covent Garden, in 1910. His voice, as will be seen from this excellent and characteristic record, is robust and full of quality. The artist is especially known for his many appearances at Melba Concerts in London and in the Provinces, and is now touring in his native Canada with the diva. "My Dark Rosaleen" is a charming little ballad tenderly dealt with by Mr. Edmund Burke. (*Speed 78*)

Oh, my dark Rosaleen,  
 Do not sigh, do not weep!  
 The priests are on the ocean green;  
 They march along the deep.  
 There's wine from the royal Pope  
 Upon the ocean green;  
 And Spanish ale shall give you hope,  
 My dark Rosaleen!  
 My own Rosaleen!  
 Shall glad your heart, shall give you hope,  
 Shall give you health, and help, and hope,  
 My dark Rosaleen!  
 All day long in unrest  
 To and fro do I move,  
 The very heart within my breast  
 Is wasted all for you, love!  
 The heart in my bosom faints  
 To think of you, my queen!  
 My life of life, my saint of saints,  
 My dark Rosaleen!  
 My own Rosaleen!  
 To hear your sweet and sad complaints,  
 My life, my love, my saint of saints,  
 My dark Rosaleen!

Woe and pain, pain and woe,  
 Are my lot night and noon;  
 To see your bright face clouded so,  
 Like to the mournful moon.  
 But yet I will rear your throne  
 Again in golden sheen:  
 'Tis you shall reign, shall reign alone,  
 My dark Rosaleen!  
 My own Rosaleen!  
 'Tis you shall have the golden throne,  
 'Tis you shall reign, and reign alone,  
 My dark Rosaleen!  
 Oh! the Erne shall run red,  
 With redundancy of blood,  
 The earth shall rock beneath our tread,  
 And flames wrap hill and wood;  
 And gun-peal, and slogan-cry,  
 Wake many a glen serene,  
 Ere you shall fade, ere you shall die,  
 My dark Rosaleen!  
 My own Rosaleen!  
 The Judgment Hour must first be nigh,  
 Ere you can fade, ere you can die,  
 My dark Rosaleen!

(From the Irish by James Clarence Mangan)

*Words printed by kind permission of the publishers, Boosey & Co.*



# "His Master's Voice"

## Mr. THORPE BATES (Baritone)

(With Pianoforte Accompaniment)

10-inch Record, 3s. 6d.

4—2384 A Breezy Ballad *Haydn Wood*



Thorpe Bates

A JOYOUS song that goes indeed "with a right good swing," as the chorus says. Dashing Thorpe Bates enjoys his breezy ballad thoroughly, and voices the stories with a zest that cheers. Here is a record to draw you out—it sparkles throughout. The rich, full baritone of Mr. Thorpe Bates is delightfully used for this song. (Speed 80)

When tramping o'er the winding road  
My heart with joy beats high,  
With cheery nod I bid "Good-day"  
To all who pass me by.  
A-swinging, a-singing  
A roundelay  
Of lads that woo their lasses true  
In Love's old way.

With a right good swing  
My song I sing  
On many a ramble long,  
Of brave deeds done  
And fair maids won,  
Such tales I tell in song,  
Tra la la, tra la lay,  
And a derry down day!  
With a right good swing  
My song I sing.  
Tra, la, la.

I sing a song of chivalry,  
When cavaliers held sway,—  
Of courtly bows and am'rous vows,  
Of maids and gallants gay;  
Of blue eyes and true eyes  
'Neath lashes long;—  
Yea! all that is in lover's lore  
Is in my song.

I sing of dauntless heroes  
Who unknown seas explore,  
Of battles fought 'gainst wind and wave  
Amid the tempest's roar.  
A-rolling, a-bowling,  
Through crested foam,  
The good ship crowned with victory  
Sails proudly home.

With a right good swing, etc.

(Hilton Schofield)

Words published by permission of the publishers, Boosey & Co.



## Mr. HARRY DEARTH (Bass)

(With Pianoforte Accompaniment)

12-inch Record, 5s. 6d.

02489

**Ships' Tales**

*Barratt*



**W**EATHERLEY'S breezy words are set to breezy music, and voiced by the breeziest of basses. Popular Harry Dearth is always heard at his best in a song of the sea, and he spins these yarns with a zest and an interest that are just wonderful. This is a grand number to enliven the home circle round the fire these dark evenings.

(Speed 80)

One Saturday morn, as I've heard say,  
(*Cheerily boys, then, heave and rally!*)  
Jack got married in Cawsand Bay,  
And the name of the gal was Sally!  
But she had a tongue and a temper too,  
A thing which a man don't val'ee;  
For on Sunday she tore his wedding coat,  
And on Monday she spent his last bank-

note,  
So on Tuesday Jack got safe afloat,  
For he'd had quite enough of Sally.

Cheerily, boys, then make her spin,  
Time to be going when the squalls  
begin!

Ashore you can stay!  
O' course you may!  
But it's safer on the sea, my Hearties!  
Yeo-ho! We know!  
If you axes me why,  
Well,—you just try,  
I've tried it myself, my Hearties.

So he sailed away, as I've heard say,  
(*Cheerily, boys, then, heave-ho-hearty!*)  
Till Jack was ware of a mermaid fair,  
And she was a smart little party.  
For she swam to his side on the top of the  
tide,

And she cried "Come along, my Hearty!  
And I'll rock you to sleep in the deep below,  
And you shan't have worry or work or  
woe!"

And Jack—well, o' course—he was bound  
to go!  
He was such an amiable party!

Cheerily, boys, to the freshening breeze  
Marry a Mermaid, if you please!

But don't ax me  
What your luck may be,  
You'd better ax Jack, my Hearties.  
Yeo-ho! He'll know!

If you want to know,  
Well—go below,  
And judge for yourselves, my Hearties!

Now facts is facts, as I've heard say,  
(*Cheerily, boys, then, heave and rally!*)

Jack found out, without much doubt,  
She'd a temper worse than Sally,  
For she had a tongue and tail as well,  
A thing which a man don't val'ee,  
And she made him sleep on the cold wet  
stones,

All among the crabs and the dead men's  
bones,

And she says "No fear! I've got you here!  
And I'll not give you up for Sally!"

Cheerily, boys, to the freshening breeze!  
Marry a Mermaid if you please!

A wife may fuss  
But a Mermaid's wuss,  
So stick to your wives, my Hearties!  
Yeo-ho! We know!

They haven't got tails  
Or mouths like a whale's,  
There's Something in That, my Hearties.

(Fred. E. Weatherley)

*Words printed by kind permission of Boosey & Co.*



# "His Master's Voice"



*An old favourite rousingly rendered*

**Mr. ROBERT RADFORD**

**(Bass)**

(With Pianoforte Accompaniment)

12-inch Record, 5s. 6d.

**02490 Oh, oh, hear the wild  
winds blow** *Mattei*

**T**ITO MATTEI'S old classic, "dedicated to and sung by my friend, Signor Foli," could have no better exponent than England's renowned bass, Mr. Robert Radford. This rousing Italian boatman's song is a favourite of robust bassos. The lilting tempo is excellently suited to Mr. Robert Radford's grand voice, and he delivers the verses with all the *brio* that the Italian master-composer himself would have wished.



**Robert Radford**

Dark are the clouds that now shadow the sea,  
And my brave barque is flying before the fierce gale,  
Her heart seems to throb at the waves on her lee,  
And scorns the wild gusts that are rending each sail.  
Oh, oh, hear the wild wind blow,  
Oh, oh, swifter she will go,  
Oh, oh, hear the wild wind blow.  
Santa Maria, on bended knee  
Lowly I kneel, have mercy on me,  
Quell the fierce wind, and calm the wild sea.  
Hear it blow!  
On, on, my barque, dash through the foam,  
Laugh at the wind, we're nearly home,  
Oh, those bright eyes awaiting me there,  
On, on, my barque, the Storm King we'll dare.  
In the dark night as I pace the lone deck,  
And watch the storm rise that my brave barque may wreck,  
The spirit of love seems to guard me and say,  
"In danger and storm to the Virgin you'll pray."  
Oh, oh, should the wild wind blow,  
Oh, oh, should the tempest grow,  
Oh, oh, should the tempest grow.  
Santa Maria, on bended knee  
Humbly I pray, have mercy on me,  
Quell this fierce storm and calm the wild sea.  
Hear it blow!  
On, on, my barque, dash through the foam,  
Fear not the wind that brings us home,  
Oh, those bright eyes awaiting me there,  
On, on, the storm and wild wind we'll dare.

(Mme Foli)

*Published by H. Beresford*



# NEW RECORDS

*The favourite "Hiawatha" number fervently performed*



**Miss RUBY HELDER**

**(Lady Tenor)**

**(With Pianoforte Accompaniment)**

**12-inch Record, 5s. 6d.**

**03345 Onaway, awake beloved**

*Coleridge-Taylor*

**L**ONGFELLOW'S eloquent words are set to music by the late Coleridge-Taylor in a fashion to fit their beauty. On every concert platform the famous air, "Onaway, awake beloved," is heard perennially, and a rendering of it by the renowned lady tenor, Miss Ruby Helder, will excite keen anticipations. Her wonderfully suave and expressive voice could find no better vehicle than this well-known excerpt, which she sings with striking beauty of tone. The song is one to tax the capacity of the finest ballad singer, and all who have heard the lady tenor's records will realise that in this record she has a song worthy of her calibre. The final passage, "Onaway, awake," is delivered fortissimo with perfect brilliance, bringing to a conclusion a record of quite exceptional merit. (*Speed 79*)



**Miss Ruby Helder**

Onaway, awake beloved !  
 Thou the wild-flower of the forest !  
 Thou the wild-bird of the prairie !  
 Thou with eyes so soft and fawn-like !  
 If thou only lookest at me,  
 I am happy, I am happy,  
 As the lilies of the prairie,  
 When they feel the dew upon them !  
 Does not all the blood within me  
 Leap to meet thee, leap to meet thee,  
 As the springs to meet the sunshine,  
 In the moon when nights are brightest ?  
 Onaway ! Onaway ! awake beloved !  
 When thou are not pleased, beloved,  
 Then my heart is sad and darkened,

As the shining river darkens,  
 When the clouds drop shadows on it !  
 When thou smilest, my beloved,  
 Then my troubled heart is brightened,  
 As in sunshine gleam the ripples,  
 That the cold wind makes in rivers.  
 Smiles the earth and smile the waters,  
 Smile the cloudless skies above us,  
 But I lose the way of smiling  
 When thou art no longer near me !

Does not all the blood within me  
 Leap to meet thee, leap to meet thee,  
 As the springs to meet the sunshine,  
 In the moon when nights are brightest ?  
 Onaway ! awake, awake !

(Longfellow)

*Published by Novello & Co.*



# "His Master's Voice"

*A song of exceptional worth grandly voiced*

**Miss LUCY MARSH (Soprano)**

(With Orchestral Accompaniment)

10-inch Record, 3s. 6d.

3973

**His Lullaby**

*Jacobs-Bond*



Lucy Marsh

**M**ISS LUCY MARSH, whose impressive singing of favourite soprano airs has recently been such a feature of our supplementary lists, has chosen a particularly pretty melody for November. The charmingly original music by Carrie Jacobs-Bond has leaped into popularity in the United States, where the celebrated contralto, Madame Schumann-Heink, makes it one of the features of her repertoire. The sentiment of the words is pretty and real, and Miss Lucy Marsh's pure limpid notes give it poignant expression.

The eloquent words give one a good idea of the beauty of the song, but to know the beauty of the singing one must hear the record, which is perhaps the finest example we have yet heard of this famous American artist's rendering of a ballad. The recording is quite perfect and the record a charming one in every way. (*Speed 78*)

You cried in your sleep for your mother dear,

Baby, Baby.

I would you could call her back to us here,

Baby, Baby.

The little lambs are asleep on the sod,

And my own lambkin's beginning to nod,

And over the starlight your mother's with God,

Baby, Baby.

Sleep has come to the birds with the dew,

Baby, Baby.

Her eyes were as blue as the eyes of you,

Baby, Baby.

Dreams for your slumbers come up from the deep,

I'll love as she loved till morning lights peep,

And mother above us will watch while we sleep,

Baby, Baby.

(*Carrie Jacobs-Bond*)

*Words printed by permission of the publishers, Messrs. Jacobs-Bond*





*Old English ballad makes a lovely record*

## Mdme. EDNA THORNTON (Contralto)

(With Pianoforte Accompaniment)

10-inch Record, 3s. 6d.

3969

Barbara Allen

Macfarren

THE well-known traditional air "Barbara Allen," a record of which is already on the catalogue by Madame Clara Butt, is offered as a black label number by the popular concert contralto, Madame Edna Thornton, whose voice, which records so unusually well, is as well known to record lovers as to concert goers. "Barbara Allen" is an old English ballad of the seventeenth century, and is, as the music says, "arranged with symphonies and accompaniments by G. A. Macfarren." The ringing, mellow tones of this fine contralto voice are beautifully heard in the simple lines of this song, and the rendering is marked with feeling and understanding of a high order. The demand for this type of song never wanes, and Madame Edna Thornton's beautiful version of "Barbara Allen" will become a classic. (Speed 78)



Edna Thornton

In Scarlet Town where I was born,  
There was a fair maid dwellin',  
Made ev'ry youth cry "well-a-way!"  
Her name was Barb'ra Allen.

All in the merry month of May,  
When green buds they were swellin',  
Young Jemmy Grove on his death-bed lay,  
For love of Barb'ra Allen.

Then slowly, slowly, she came up,  
And slowly she came nigh him,  
And all she said, when there she came,  
"Young man I think y'are dying."

When he was dead and laid in grave  
Her heart was struck with sorrow;  
"O mother, mother, pity me,  
For I shall die to-morrow."

She, on her death-bed as she lay,  
Begg'd to be buried by him;  
And sore repented of the day  
That she did e'er deny him.

"Farewell," she said, "ye virgins all,  
And shun the fault I fell in;  
Henceforth take warning by the fall  
Of cruel Barb'ra Allen."



# "His Master's Voice"

*Another lovely number by the captivating  
American star*

**MISS GRACE LA RUE (Lyric Comedienne)**

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

**03344**

**Highland Mary**

*Von Tilzer*



**Miss Grace La Rue**

**M**ISS GRACE LA RUE'S first song, "You made me love you," which formed the subject of a two-column article on the front of the "Pall Mall Gazette," and which has since been used for a delightful Home Rule cartoon, made the great hit we anticipated and is still enjoying a huge vogue. The other great song in her programme at the Palace Theatre, London, is "Highland Mary," which makes as pleasing a record as her previous number. The artist's voice is uncommonly sweet, and she certainly has a "taking" manner of singing. The record is capital. Miss La Rue will probably be figuring as leading lady in a West End musical comedy before long.

(Speed 79)

*Published by Von Tilzer, U.S.A.*

**The first GRACE LA RUE Record**

**03343 "You made me love you" 12-inch 5/6**

*This enchanting record has attained enormous sales*



## Operatic

*A feast of tuneful singing*

### GRAND OPERA COMPANY

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

04572    **Gems from "Tales of Hoffmann"**    *Offenbach*

THERE are no more popular issues on our supplementary lists than the various operatic "gems" by our Grand Opera Company, and our offering of this month could not be of a more popular nature. "Tales of



The celebrated "Venetian Scene" in "Tales of Hoffmann"

Hoffmann" teems with melody, and our talented combination have a rare chance of showing off their combined singing. Many of the effects they attain are glorious, and the melodious "Barcarolle," for which we all look as the record proceeds, is sung with enchanting sweetness. The whole record is one of the very best that we have ever issued in this series, and there can be no doubt of its popularity. (Speed 80)

#### OPERATIC GEMS PREVIOUSLY ISSUED

GRAND OPERA COMPANY

12-inch Records, 5s. 6d.

- 04539    Gems from "Cavalleria Rusticana" (*Mascagni*)
- 04537    Gems from "Mignon" (*Thomas*)
- 2-054024    Sextette ("Lucia di Lammermoor") (*Donizetti*)
- 04527    The Bridal Chorus from "Lohengrin" (*Wagner*)
- 04553    Gems from "Pagliacci" (*Leoncavallo*)
- 04562    Gems from "Faust" (*Gounod*)



"His Master's Voice"

## Celebrity Records

*An exquisite record that will charm the world*

**MELBA**

(Pianoforte Accompaniment by Prof. Lapierre)

**2—033037 Le Temps des Lilas**  
(Lilac-time) *Chausson*

12-inch Record, 12s. 6d.

(Sung in French)



Madame Melba

**L**OVELY beyond description — no words could convey the beauty of this charming number by the world's greatest soprano. It is essentially a French air with its appealing rhythm — in some parts its lack of rhythm — and is carolled with a beauty of voice which could belong only to the peerless Melba.

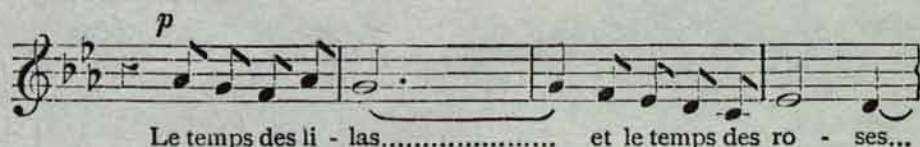
The impression one gets is of absolute pastoral placidity ; the



# NEW RECORDS

celebrated artist's phrasing and diction are as flawless as her inspired interpretation of these pretty verses of Ernest Chausson, the well-known French ballad-writer. As we have said, we cannot hope to describe the record adequately, for its beauty is celestial.

From the crystalline opening notes, miraculously produced, perfectly phrased—



one's interest is held to the last limpid note.

One thing that will especially strike the listener is the exquisite pianoforte accompaniment by Professor Lapierre, who is in perfect harmony with the Golden Voice. (*Speed 78*)

Le temps des lilas et le temps des roses  
Ne reviendra plus à ce printemps-ci ;  
Le temps des lilas et le temps des roses  
Est passé le temps des œillets aussi.  
Le vent a changé, les cieux sont, moroses,  
Et nous n'irons plus courir, et cueillir,  
Les lilas en fleur et les belles roses ;  
Le printemps est triste et ne peut fleurir.  
Oh joyeux et doux printemps de l'année,  
Qui vins, l'an passé, nous ensoleiller,  
Notre fleur d'amour est si bien fanée.  
Las ! que ton baiser ne peut l'éveiller !  
Et toi, que fais tu ? pas de fleurs écloses,  
Point de gai soleil ni d'ombrages frais ;  
Le temps des lilas et le temps des roses,  
Avec notre amour est mort à jamais.

(*Maurice Bouchor*)

Lilac-time and rose-time will come back no  
more this spring ; lilac-time and rose-  
time are gone—forget-me-nots, too.

The wind has changed, the skies are  
sombre ; no more shall we run and  
gather the lilac in bloom and the lovely  
roses. Spring is gloomy, cannot bloom  
forth.

Oh, joyous and sweet spring-time of the  
year, thou who didst come last year  
and bathe us in sunshine.

Our flower of love is so faded, tired one,  
that thy kiss cannot awaken it !

And thou ! What doest thou ? No springing  
flowers, no happy sunshine, no cool  
shade. Lilac-time and rose-time are  
dead for ever—dead with our love.



A record that really approaches perfection—a poem  
in sound

# ALMA GLUCK AND ZIMBALIST

10-inch Record, 6s.

## 7-33005 Elégie (Song of Mourning)

(Sung in French)

Massenet



Alma Gluck



Zimbalist

JULES Emile Frédéric Massenet who died in 1912 was one of the best-known of modern French composers.

He wrote prolifically for the lyric stage, the orchestra, the voice and the piano. If for nothing else, his name will surely go down to posterity as the composer of the indescribably lovely "Elégie," here performed by Alma Gluck and Efrem Zimbalist.

Madame Alma Gluck needs no introduction—her sparkling ballad records have carried her fame in advance; her concert appearances this spring in England are to be followed by further ones at the Albert Hall next month, and we might eventually see her at Covent Garden—she is a *prima donna* of the Metropolitan Opera House, New York. (By the way, it was in a Massenet opera—"Werther"—that she first achieved renown; that bright morning, two years ago, after she first sang as Sophie, she awoke to find herself famous.)

¶ Since Elman's debut perhaps no new violinist has created such a stir here, on the Continent and in America, as Efrem Zimbalist. Born at Rostoff, Russia, in 1890, he made a sensational debut at St. Petersburg at the age of seventeen and is now reckoned among the first violinists of the day.

The music of the "Elégie" is at once entrancing and devotional. Its measured flow has a melancholy beauty; grief, gloom, sorrow are depicted in its pregnant notes, yet a celestial sweetness pervades every page. Gluck's flexible and appealing voice breathes the mourning song with ineffable fervour, and the violin obbligato is so lovely as to invite direct comparison with Elman's bowing in last month's new "Ave Maria" (Caruso-Elman record). The reproduction is a perfect one, and we are persuaded that nothing better of its kind has been achieved. (Speed 78)



# "His Master's Voice"

*Caruso in a passionate love song*

## CARUSO

10-inch Record, 8s.

7—52042 *Lasciati Amar (Let me love thee)* *Leoncavallo*  
(Sung in Italian)



Caruso as Dick Johnson in  
"Girl of the Golden West"

THE great Neapolitan revels in the little passionate ballads which Leoncavallo pens from time to time, and there have been no more remarkable sellers among Caruso records than the folk-songs and typical Italian airs.

The new one we present this month is a tuneful example of Leoncavallo's ballad writing, and the world's greatest tenor voices its strains with a fire and voluptuousness that could be equalled by no other singer to-day. Surely it is the living Caruso that utters those great thrilling high notes, so skilfully reached and so marvellously cut off—no other vocal organ could be equal to it!

Leoncavallo, happily enough, has dedicated the air to Caruso himself. (*Speed 79*)



## Scotti in a charming serenade

### SCOTTI

10-inch Record, 8s.

**7-52019 Scétate—Serenade (Awake!) T. Mario Costa**  
(Neapolitan Song: sung in Italian)

THIS is a little Neapolitan song of the type that Scotti sings so well. Its form is not familiar to the English ear, but its fascination and quaintness cannot be denied, and the voice of the great baritone treats it with ineffable fire and skill. It is quite an exceptional piece of singing in its way, and the flexibility of Scotti's robust voice is most marked. This should be one of the most popular ten-inch records of Scotti's that we have yet issued. (Speed 78)



Scotti as Scarpia in "Tosca"

Si duorme o si nun duorme, bella mia,  
Siente pe nu mumento chesta voce!  
Chi te vo' bene assaie stammiez' a via,  
Pe te cantà na canzuncella doce!

Ma stai durmenno, nun te si scetata,  
Sti ffenestelle nun se vonno apri,  
E nu ricamo sta mandulinata!  
Scétate, bella mia, nun cchiù durmi!

N'cielo se sò arrucchiante ciente stelle,  
Tutte pe sta a senti chesta canzone;  
Aggio 'ntiso parlà li ttre cchiù bbelle,  
Dicevano: N'ce tene passione!

E passione ca nun passa maie,  
Passa lu munno, essa nun passerà!  
Tu certo a chesto nun ce penzarraie,  
Ma tu nasciste pe m' affatturà!

Whether you sleep or not, my fair one,  
Listen for one moment to this voice,  
Which longs for you as I walk,  
And has sent you already a song of love.

But you remain sleeping, you did not awake,  
Your window does not open.  
The mandoline is a fine accompaniment,  
Awake, my fair one, why do you sleep?

A hundred stars have gathered in heaven,  
All to listen to this song; [course,  
I have heard the three fairest ones dis-  
They said this passion means death.

This is a passion which never dies,  
The days are passing, but it never will pass.  
You certainly will not think of this,  
You who are the fairy who enchants me.

(Ferdinando Russo)

Words by permission of the publishers, Ricordi & Co.



## Humorous

*The arch-jester is more unctuous than ever*

**GEORGE ROBEY**

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

**02493**

**You've a very nice day for it too**

*Sullivan & Edgar*

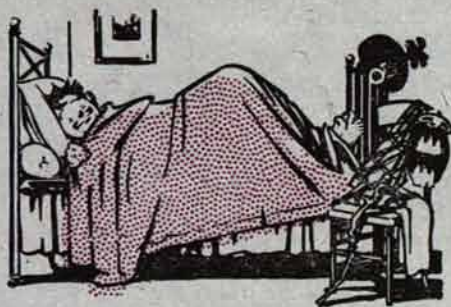


THE Prime Minister of Mirth, whose record of "The Barrister" tickled the whole kingdom last month, has a worthy successor to it in "You've a very nice day for it too." You can get some inkling of its racy contents from the airy title, which is, we must all admit, quite Robeyesque.

The irresistible George has the usual spicy set of incidents to relate, and utters them in his usual set of touching (sic) verses. The record is a "scream" from beginning to end.

Though you know what the last line to the verse is going to be, you can't help bursting into a laugh as he reaches it, so comic is the man with the Turkish eyebrows and the abbreviated skull-cover. (*Speed 78*)





*You'll laugh at ilka verse—  
och ay!*

**HARRY LAUDER**

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

**02484**

**It's nicer to be in bed**

*Lauder*

THE highest-salaried entertainer in the world has the rare gift of combining homely sentiment with delightful humour, and in this new record we have a scintillating specimen of Lauder's typical humour and song. Verse after verse is rolled out in Lauder's rich baritone to a lilting Scottish measure, and the artist has never been pawkier and more telling in his delivery of a song than he is in this splendid record. You simply can't help joining in with him at his long drawn "O—o," as he scampers off into the comical refrain, with its Lauder-like expression in the last line. (*Speed 79*)



**Harry Lauder**

*Published by Francis, Day & Hunter*



# "His Master's Voice"

*A record with a champagne flavour*



## THE RAGTIME CHORUS

(With Orchestral Accompaniment)

12-inch Record, 5s. 6d.

04570

### Song Medley—No. 1

Containing "When the Midnight Choo-Choo," "When I lost you," "Snookey Ookums," "Take me back to the Garden of Love," "At the Devil's Ball."

**T**HE champagne of ragtime and topical hits by a chorus of amazing talent. The dashing singing in this record is a thing to remember. From the time the needle slips into the first groove you sit attentive—more—delighted. Such singing as this is refreshing: whether you're a ragtimer or not, you'll welcome this record. The piquant "When the midnight choo-choo" is excellently featured. (Speed 80)

*Have you ever met Sybil?*



Tom Clare

## Mr. TOM CLARE

(With Pianoforte Accompaniment)

10-inch Record, 3s. 6d.

4-2383 Sybil Archie Naish

**T**HIS celebrated entertainer at the piano, whose "Version of the Telephone" has become a classic, sings us a song of the day in "Sybil." With a sure light comedy touch Tom Clare descants upon the ways of his Sybil—you laugh as heartily as if you were in the front row of the stalls at the Pavilion in Piccadilly Circus. A capital little song. (Speed 78) Published by Reynolds & Co.



## Instrumental

### VIOLIN

*Elman in the ravishing Garden Scene music*



**MISCHA ELMAN**

(With Pianoforte Accompaniment)

10-inch Record (Violet Label), 4s. 6d.

**3-7924 "Faust"—Fantasia  
from Garden Scene Gounod**

**T**HE Garden Scene of "Faust" is undoubtedly Gounod's finest inspiration; the sensuous beauty of the music with which the composer has surrounded the story of Marguerite's innocence and trust betrayed, has held many millions in rapt attention during the fifty years since it was first heard. The many exquisite melodies of the Third Act have here been bound up into a pot-pourri which the great Russian violinist, Mischa Elman, plays, with pianoforte accompaniment, in his finest manner.



**Mischa Elman**

In this record the young artist does not show us feats of execution, but brings out the full beauty of the music which Gounod composed for this immortal scene. The artist's tone is of the loveliest, and the phrasing faultless. (Speed 78)



# "His Master's Voice"

## PIANO

*Celebrated pianist in a Chopin Polonaise*

**Mr. MARK HAMBOURG**

12-inch Record, 5s. 6d.

05547

**Polonaise in B flat**

*Chopin*



**Mark Hambourg**

**M**R. MARK HAMBOURG, whose younger brother Boris is represented with a 'cello solo in this list, often makes Chopin's beautiful Polonaise in B flat a part of his programme, and his rendition of the classical morceau is a brilliant piece of work. He caresses his keyboard enchantingly in the difficult runs and cadenzas and his tone never falters in its limpidity. The crisp touch of the artist is marvellously recorded, and the resulting disc is one of the finest pianoforte records that have been offered recently. (*Speed 79*)



## 'CELLO

*A 'cello of exceptional beauty*

### Mr. BORIS HAMBOURG

(Pianoforte Accompaniment by Mr. J. A. Warner)

10-inch Record, 3s. 6d.

#### 7893 From the Land of the Sky Blue Water

*Cadman, arr. by Hambourg*

THIS striking 'cello solo is from the American Indian Songs, composed by Chas. Wakefield Cadman. The picturesque title gives a hint of its quaint melody. The youngest of the talented Hambourg family, whose recitals at leading concert halls in London and the provinces are so well known, gives us a rendering instinct with understanding and feeling. His tone is big and round, and the record is exceptionally good in every way. (Speed 78)



Boris Hambourg

*Published by White Smith Music Co., Boston*



"His Master's Voice"



Lieut. Mackenzie Rogan  
(Senior Bandmaster of the British Army)

NEW  
**DOUBLE-  
SIDED  
RECORDS**  
**Bands**

*The finest military band in the world renders Fidelio overture*

**THE BAND OF H.M.  
COLDSTREAM GUARDS**

(Conducted by  
Lieut. Dr. J. Mackenzie Rogan, M.V.O.)

12-inch Records, 5s. 6d.

- |          |                   |  |
|----------|-------------------|--|
| C. 311 { | Fidelio—Overture  | Beethoven                              |
|          |                   | <i>Published by Chappell &amp; Co.</i> |
|          | Le Dieu et la     |  |
|          | Bayadère—Overture | Auber                                  |
|          |                   | <i>Published by Boosey &amp; Co.</i>   |

**B**EETHOVEN'S only opera, "Fidelio," was produced in Vienna in 1805. The composer was then 35—he had played at a concert at the age of eight, and at twelve was conductor of the Court Opera Orchestra (without pay!).



# NEW RECORDS



Beethoven, after the celebrated picture of Balestrieri

His influence on the art of music was greater than that of any other musician.

The majestic overture to "Fidelio" is pompously and proudly performed by the Coldstreamers, who, under Mackenzie Rogan's magic bâton, excel themselves. Coupled with this is a spirited Auber overture. (Speed 79)



Beethoven

- |        |   |                            |      |
|--------|---|----------------------------|------|
| C. 310 | { | Fugue in G minor ... ..    | Bach |
|        |   | Fantasia in G minor ... .. | Bach |



Bach

**T**WO Bach classics magnificently interpreted. It is obvious to all hearers that our celebrated band can boast of every man being an artist, for the present pieces are models of classical playing. The recording is beyond praise. (Speed 78)

10-inch Record, 3s. 6d.

- |        |   |                        |         |
|--------|---|------------------------|---------|
| B. 204 | { | Reveil ... ..          | Hubner  |
|        |   | Twilight Dreams ... .. | Thurban |
- Published by Mahillon & Co.*  
*Published by Boosey & Co.*

**A** COUPLE of happy band-pieces played with fine tone and feeling. "Reveil" has many happy passages in which the Coldstreamers' ensemble is a thing of beauty. (Speed 79)



# "His Master's Voice"

## METROPOLITAN ORCHESTRA

(Conducted by Mr. Dan Godfrey)

12-inch Record, 5s. 6d.

- C. 309 { "Suite Algérienne" March ... *Saint-Saëns*  
*Published by Durand, Paris*  
Homage March "Sigurd Jorsalfar"  
(Op. 56) ... .. *Grieg*  
*Published by Peters, Leipzig*

THE attack, phrasing, understanding and finished execution of this fine orchestra under Mr. Dan Godfrey are something to admire. The two marches, so different in composition, are delivered with splendid *élan*. (Speed 79)

## MAYFAIR ORCHESTRA

(Conducted by Mr. James Sale)

12-inch Record, 5s. 6d.

- C. 305 { Incidental Music "Monsieur Beaucaire"  
—Part I ... .. *Rosse, arr. by Bucalossi*  
No. 1 Intermezzo  
No. 2 Leit Motif  
Incidental Music "Monsieur Beaucaire"  
—Part 2 ... .. *Rosse, arr. by Bucalossi*  
No. 3 Gavotte  
No. 5 Music of the Love  
No. 6 March Theme  
*Published by Hawkes & Son*



# NEW RECORDS



The Duel Scene from "Monsieur Beaucaire," with Mr. Lewis Waller

THE remarkably pretty and interesting music written for Lewis Waller's great costume-play some years ago makes splendid material for a record, and the performance of the Intermezzo, Gavotte and March theme are perfect in their way. (Speed 78)



# "His Master's Voice"

## MAYFAIR DANCE ORCHESTRA

12-inch Records, 5s. 6d.

- C. 308 { **Aisha One-Step** ... .. *Lindsay*  
*Published by Feldman & Co.*  
**The Parisienne Glide** ... .. *von Tilzer*  
*Published by Francis, Day & Hunter*

**A**ISHA has haunted the seaside resorts right through the fine months : it will long remain a favourite, as it has every essential of quick-reaching and lasting popularity. Play it but twice and you'll have started humming. The companion title, self-explanatory, is charmingly played. (*Speed 78*)

- C. 306 { **Smiles then Kisses** ... .. *Ancliffe*  
*Published by Hawkes & Son*  
**Mighty like a Rose Waltz** ... .. *Nevin*  
*Published by John Church Co.*

**A**NCLIFFE'S little gem is given with a swing and a lilt and a dash. The popular song, "Mighty like a Rose," makes a first-class orchestral piece. The Mayfair Dance Orchestra excel themselves in this double-sided record. (*Speed 78*)





# "HIS MASTER'S VOICE" Tango RECORDS

Tango ! And yet more Tango !  
Tango Clubs have been formed and the  
London Season has sworn undivided  
allegiance to the sway of the Tango.  
Long will it reign—every sign points  
to a protracted Tango stay with us

*Here's another new one—  
Chispa Tango—redolent of the Brazils !*

## NEW TANGO RECORD

MAYFAIR DANCE ORCHESTRA

12-inch Double-sided Record, 5s. 6d.

- C 307 { Chispa Tango ... *Published by Max Eschig, Paris* ... Ponce  
Ma bonnie bear One-Step ... *Published by Max Eschig, Paris* ... Ponce

## TANGOS PREVIOUSLY ISSUED

### Metropolitan Band

10-inch Double-sided Records, 3/6

- B 198 { Sunshine Girl Tango, "The  
Sunshine Girl" (Rubens) B 197 { Tango Land (Lodge—arr.  
by O'Hare)  
Maurice Tango (Siloto Hein) Argentine Tango (Roberto)

### Gottlieb's Orchestra

10-inch Double-sided Records, 3/6

- B 154 { La Garrotin Tango-Argentine (Sarrablo)  
La Belle Créole Tango-Argentine (Farban)  
B 172 { La Michette Tango (Billaut)  
Louisiana Two-Step (Barnes)

12-inch Double-sided Record, 5/6

- C 226 { Negretta Tango-Argentine (Fentho)  
The Wedding of the Rose Intermezzo  
Two-Step (Leon Jessel)



# "His Master's Voice" 95

OUR October Supplementary Issue of Records included many numbers of exceptional merit by artists of world renown. We reprint this list for convenience sake.



*Enrico Caruso*

## CELEBRITY

12-inch Record (Buff Label), 16s. 6d.

- 02472 Ave Maria ("Hail Mary")  
(Percy B. Kahn) Caruso and Elman

12-inch Records, 12s. 6d.

- 2-053088 Aria—Rendi'l sereno al ciglio ("Sosarme")  
(Handel) Madame Clara Butt  
022223 "Boris Godounov"—Finale, Part II.  
Death of Boris (with Chorus) Chaliapine  
2-053087 Grande Valse (Op. 10) (Venzano)  
Madame Tetrassini

## ORCHESTRAL

12-inch Records, 5s. 6d.

- 0834 "L'Arlésienne Suite"—Farandole  
(Bizet-Ronald) New Symphony Orchestra  
(Conducted by Landon Ronald)  
0841 "L'Africaine"—Marche Indienne  
(Meyerbeer) New Symphony Orchestra  
(Conducted by Landon Ronald)

## BALLADS

12-inch Record (Violet Label), 6s. 6d.

- 02482 Come into the garden, Maud Mr. Ben Davies

10-inch Records (Violet Label), 4s. 6d.

- 4-2373 A little love, a little kiss (Un peu d'amour) (Lao Silésu)  
Mr. John McCormack  
3964 Red, red rose (Cottenet) Miss Alma Gluck

12-inch Records, 5s. 6d.

- 02483 The Anchor's Weighed Mr. John Harrison  
03341 The Reaper and the Flowers Madame Edna Thornton  
03342 Eléanore Miss Ruby Helder  
02486 Bashful Tom Mr. Harry Dearth

10-inch Records, 3s. 6d.

- 4-2376 Richard of Taunton Deane Mr. Charles Tree  
4-2377 Your Smile Mr. Thorpe Bates

## OPERATIC

12-inch Record, 5s. 6d.

- 04562 Gems from "Faust" Grand Opera Company



# OCTOBER RECORDS

## INSTRUMENTAL

### PIANO

10-inch Record, 3s. 6d.

- 5573 Etude—A major (*Poldini*) Mr. Mark Hambourg

### 'CELLO

12-inch Record, 5s. 6d.

- 07876 Valse Apache Mr. W. H. Squire

### VIOLIN

12-inch Record, 5s. 6d.

- 07973 { (a) Moment Musical (*Schubert*,  
arr. by *Auer*) } Miss Marie Hall  
(b) Gigue (*De Angelis*) }

### HUMOROUS

12-inch Records, 5s. 6d.

- 04108 You're my Baby (*Hippodrome Revue*,  
"Hullo, Ragtime!")  
Lew Hearn and Bonita  
02487 The Barrister George Robey  
02488 The Portobello Lass Harry Lauder  
03343 You made me love you Miss Grace la Rue



*Wm. H. Squire*

## DOUBLE-SIDED RECORDS

### BANDS

12-inch Records, 5s. 6d.

- C. 303 { Under my darling's window—Valse  
Sleeping Water—Valse } Mayfair Orchestra  
(Conducted by Arthur Wood)  
Mayfair Orchestra  
(Conducted by Eli Hudson)  
C. 304 { Heart to Heart—Bridal Valse  
The Butterflies' Ball (Air de Ballet) } Mayfair Orchestra

10-inch Records, 3s. 6d.

- B. 200 { Swing Away March  
Our Director March } The Band of H.M. Coldstream Guards  
(Conducted by Lieut. Dr. J. Mackenzie-Rogan)  
B. 201 { My Lady Gracious—  
Intermezzo } The Band of H.M. Coldstream Guards  
Little Gadabout (Conducted by Lieut. Dr. J. Mackenzie-Rogan)  
B. 189 { Dreams of the Flowers—Waltz  
("Chaufeur In's Metropol") } Palais de Danse Orchestra  
Shall we reverse?—Waltz (Personally conducted by Giorgi Vintilescu)  
("Das Autoliebchen")  
B. 202 { The Doll (Puppchen)—Waltz  
The Doll (Puppchen)—Two-Step } Hungarian Gipsy Orchestra



